



**Arahmaiani**  
**Song Of The Rainbow**



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A digital catalogue for "Song Of The Rainbow", a solo exhibition by Arahmaiani at Richard Koh Fine Art, 229, Jalan Maarof, Bukit Bandaraya, Bangsar 59000 Kuala Lumpur, Malaysia from 7 - 23 November 2019.

Cover page: Arahmaiani, *Song of Rainbow in Blue* (detail), 2019, Acrylic on canvas, 139 x 200 cm



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# "Song Of The Rainbow" Exhibition

by Dr. Nasir TAMARA, MA, M.Sc

14 October 2019

Indonesian artists are becoming more lively, dynamic and known worldwide as we can see in exhibitions and festivals such as Artjog, JakArt, ArtBali and Jogja Biennale, as well as the participation of Indonesian artists at the Indonesian Pavilion at the Venice Biennale which began in 2003, and Arahmaiani is one of the participating artists.

The progress is obviously driven by the many talented Indonesian artists. One of the talented artists, Arahmaiani - a continuously developing woman artist - we can see her works in the exhibition '*Song of the Rainbow*' in a prominent art gallery in Kuala Lumpur.

Arahmaiani studied at the Fine Arts Department, Bandung Institute of Technology, where many of Indonesia's leading artists are educated, and also in AKI (Akademie Kunst Industrie) in Holland. Art in its various manifestations is the vocation of the soul that should be worked with all our heart. It is the only career she does. Performances and exhibitions of her artworks take place in many countries in Asia, Europe, Australia and America.

Arahmaiani is a figure who has strong Asian roots. She has lived in Malaysia, Thailand and Tibet. But she is also familiar with Western civilization because she had lived in Europe. By her father, an academic scholar, she was raised in the Islamic tradition. But she also learned Buddhism deeply and was familiar with Hindu culture in



Indonesia.

Actually Arahmaiani is not new to the art world in Malaysia. She has lived and exhibited several times in Kuala Lumpur. The exhibitions are loved by both art collectors and art fans in Kuala Lumpur.

Rarely do we get an artist who has various talents like Arahmaiani. She is an author, a poet, a theater artist under the legendary director W.S. Rendra who later developed into a performance artist, a dancer who paints and makes various installation works that are unique and original. She also teaches in various universities and art schools including in Germany.

Her works tend to always touch human conscience because they take themes about the suppression of human rights, environmental destruction, criticism of authoritarian governance, gender inequality and also oppression in the name of religion against women and minorities. She was concerned about the continuing trend of clashes between civilizations. She is sad because the quality of democracy has declined in the Western world. She is concerned about the impact of digital communication technology and the collection of big data on human privacy. She was angry because the consensus about climate change that could destroy the world was still rejected by the super power countries.

In this exhibition, Arahmaiani returned to its original roots. She creates Arabic calligraphy on canvas in striking vibrant colors. However the artist previously uses more monochromatic colors.

Her intention is to explore the power of colors that can be a variety of colors of

the rainbow through paintings similar to Arabic calligraphy which is very familiar to Muslims because the Qur'an is written in Arabic. And in Indonesia the Arabic script was adopted (known as Arabic-Malay or Jawi) and then used to write the local language. Unfortunately, since the last four decades the dominance of Wahhabism and Salafi and religious conservatism in Shi'a Islam in the Middle East has caused many misunderstandings in the West. The climax was 9/11 incident where terrorists used religion to justify their attacks in New York and several other cities in the United States.

Arahmaiani fell victim to her attitude in favor of diversity and rejected a single interpretation of religious teachings. As a manifestation of her concern for intolerance, she once exhibited her works in the form of calligraphy on the streets of several European cities after the shocking events of the world. The public was shocked. They think this artist was spreading fundamentalism as a source of Islamic terrorism.

Perhaps also in this way Arahmaiani wanted to convey that the Islamic world was not black and white but colorful. There are many traditions and beliefs in Islam. They generally lived more peacefully side by side for more than 14 centuries. The colors form a naturally dangling beauty in the charm of the rainbow, like the title of this exhibition. With these colors, the artist creates melodies in a rainbow of beautiful shapes which can stimulate and open new perspectives.



## Pameran "Song Of The Rainbow"

oleh Dr. Nasir TAMARA, MA, M.Sc

14 Oktober 2019

Senirupa Indonesia makin semarak, dinamis dan mendunia seperti kita lihat dalam pameran dan festival seni rupa ArtJog, JakArt, ArtBali dan Biennale Jogja, serta keikutsertaan para perupa Indonesia di Pavilion Indonesia di Venice Biennale yang dimulai sejak tahun 2003. Dan Arahmaiani menjadi salah satu seniman yang berpartisipasi di dalamnya.

Indonesia sepertinya telah mengambil alih peran Singapura sebagai pusat dari seni rupa di Asia Tenggara.

Kemajuan itu tentunya karena Indonesia memiliki perupa-perupa yang sangat berbakat. Salah seorang perupa berbakat itu Arahmaiani - perupa perempuan yang semakin berkembang - dapat kita lihat karya-karyanya dalam pameran 'Song of the Rainbow' di sebuah galeri seni rupa terkemuka di Kuala Lumpur.

Arahmaiani dididik di Jurusan Seni Rupa, Institut Teknologi Bandung, tempat banyak perupa terkemuka Indonesia dididik, dan juga di AKI (Akademie Kunst Industrie) di Holland. Seni dalam berbagai manifestasinya adalah panggilan jiwa yang dikerjakannya dengan sepenuh hati. Satu-satunya karir yang dilakoninya. Pementasan dan pameran karya-karya seninya berlangsung di banyak negara

di Asia, Eropa, Australia dan Amerika.

Arahmaiani adalah tokoh yang mempunyai akar Asia yang kuat. Dia pernah tinggal di Malaysia, Thailand dan Tibet. Namun dia juga akrab dengan peradaban Barat karena pernah tinggal di Eropa. Dari ayahnya, seorang ulama yang akademis, dia dibesarkan dalam tradisi Islam. Namun ia juga mendalami Budhisme dan akrab dengan budaya Hindu yang kuat di Indonesia.

Sesungguhnya Arahmaiani bukan orang baru dalam dunia seni rupa di Malaysia. Dia pernah tinggal dan berpameran beberapa kali di Kuala Lumpur. Pameran-pameran itu disukai oleh para kolektor dan penggemar karya-karya seni rupa di Kuala Lumpur.

Jarang kita mendapatkan seorang artis yang memiliki berbagai bakat dalam dirinya seperti Arahmaiani. Dia seorang penulis buku, penyair, belajar teater di bawah sutradara legendaris W.S.Rendra yang kemudian dikembangkan menjadi seni performans, penari yang melukis dan membuat berbagai karya instalasi yang unik dan orisinal. Dia juga mengajar di berbagai universitas maupun sekolah seni termasuk di Jerman.

Karya-karyanya selalu menyentil hati nurani karena mengambil tema-tema tentang penindasan hak asasi manusia, kerusakan lingkungan, kritik terhadap pemerintahan yang otoriter, ketidaksetaraan gender dan juga penindasan atas nama agama terhadap kaum perempuan dan minoritas. Dia prihatin terhadap kecenderungan benturan antar peradaban yang terus berlangsung. Dia sedih karena kualitas demokrasi menurun di dunia Barat. Dia khawatir atas dampak teknologi



komunikasi digital dan pengumpulan big data terhadap privacy manusia. Dia marah karena konsensus tentang perubahan iklim yang dapat menghancurkan dunia masih ditolak oleh negara-negara super power.

Dalam pamerannya kali ini Arahmaiani kembali ke akar awalnya. Ia merupa kaligrafi Arab pada kanvas dalam warna-warni yang hidup dan cukup mencolok. Sebelumnya perupa ini lebih banyak menggunakan warna hitam - putih dan abu-abu.

Dia seakan ingin mengeksplorasi kekuatan warna yang bisa menjadi aneka warna pelangi melalui lukisan-lukisan serupa kaligrafi Arab yang sangat akrab bagi umat Islam karena Al Qur'an ditulis dalam Bahasa Arab. Dan di Indonesia tulisan Arab diadopsi (dikenal dengan istilah Arab - Melayu atau Jawi) lalu digunakan untuk menuliskan

bahasa lokal. Sayangnya sejak empat dekade terakhir dominasi paham Wahabi dan Salafi dan konservatisme agama dalam Islam Shi'ah di Timur Tengah telah menimbulkan banyak salah paham di Barat. Puncaknya ketika terjadi serangan terorisme atas nama agama 9 September 2001 di New York dan beberapa kota lain di Amerika Serikat.

Arahmaiani menjadi korban dalam sikapnya yang mendukung kebhinekaan dan menolak interpretasi tunggal akan ajaran agama. Sebagai manifestasi kekhawatirannya pada intoleransi ia pernah memamerkan karya-karyanya dalam bentuk kaligrafi di jalan-jalan beberapa kota Eropa setelah peristiwa yang menggemparkan dunia itu. Reaksi publik sungguh mengejutkan. Mereka mengira perupa ini sedang menyebarkan fundamentalisme sebagai sumber dari terorisme Islam.

Mungkin juga dengan caranya ini Arahmaiani ingin menyampaikan bahwa dunia Islam bukanlah hitam putih namun berwarna-warni. Ada banyak tradisi dan aliran dalam Islam. Mereka secara umum lebih banyak hidup damai berdampingan selama lebih dari 14 abad. Warna-warni itu membentuk keindahan yang teruntai secara alami dalam pesona pelangi, judul pameran ini.

Dengan warna-warni itu sang seniman menciptakan melodi dalam pelangi berbagai rupa yang indah. Arahmaiani telah berhasil mengubah hitam putih yang monoton dan dapat menjemukan menjadi karya-karya yang merangsang dan membuka perspektif baru.



## Artist Statement

by Arahmaiani, Yogyakarta, 5 Sep 2019

The first time I started my work with Jawi was in 1993/94 on the work called "Lingga-Yoni". Then in 2005-2006 I worked on a community-based art project in Thailand; "Stitching the Wound" and I made an installation work with the basic idea of Jawi script "The Thread". This work was made in cooperation with the Muslim minority community and the Buddhist majority. And in this project, I was addressing the idea of the identity of Muslims in Indonesia and in Southeast Asia. The exploration of Jawi script is then developed further when I started working with the community of Pesantren Amumarta lead by Kyai Jawis Masruri in Yogyakarta. This Islamic boarding school is the oldest pesantren in Yogyakarta (more than 400 years old). Then I started creating an on-going community based art project called *Flag Project* (2006). The project first started with 2 flags with the Jawi letters: Mind and Courage.

Jawi or in Java so-called Arab Gundul or Arab Pegon is a product of the process of cultural assimilation of Arabic culture with local culture (both in Java as well as in Sumatra and then spread around areas with Muslim population in Indonesia, when Islam began to be

accepted and embraced by the local community members), an indicator of the character of Javanese culture or the archipelago that is open to foreign cultures that came from outside. Foreign culture adopted and adapted to the local culture. Therefore, it is syncretic: where various elements of different cultures will be united or combined. This kind of thing has been going on for thousands of years, as a clear cultural strategy that is very open to other cultures in the meaning of tolerance and respect for diversity, also meaning also there definitely is the ability to see similarities (universal values as the similar basis of culture and beliefs). Thus, diversity is seen as a natural thing without having been placed in a hierarchical structure.

Similarly, in my paintings of Jawi - I want to show respect and as a reminder of the history and cultural traditions in the archipelago (especially the days when Islam as a culture and beliefs were adhered and received), where understanding of cultural strategy is based on openness, tolerance and respect for diversity. I express this now in my paintings, in a format of modern-contemporary expression.

The background is a vibrant, abstract composition of overlapping organic shapes. A large, bright blue area serves as the base. Overlapping this are several other shapes: a large yellow shape at the top right, a large green shape in the center, and several red shapes, including a large one on the left and a smaller one on the right. A small blue circle is also visible within the red shape on the right.

**Works**

*Song of Rainbow in Purple*

2019  
Acrylic on canvas  
119 x 139 cm







*Song of Rainbow in Yellow*

2019  
Acrylic on canvas  
119 x 139 cm

*Song of Rainbow in Light-green*

2019  
Acrylic on canvas  
139 x 99 cm



*Song of Rainbow in Blue*

2019  
Acrylic on canvas  
139 x 119 cm





*Song of Rainbow in Blue II*

2019  
Acrylic on canvas  
139 x 119 cm



*Song of Rainbow in Blue*

2019  
Acrylic on canvas  
139 x 200 cm



*Song of Rainbow  
in Light-yellow*

2019  
Acrylic on canvas  
139 x 119 cm each, diptych



*Song of Rainbow in Pink*

2019  
Acrylic on canvas  
140 x 100 cm each, triptych

# Artist Profile



Arahmaiani (b. 1961, Bandung, Indonesia) is an Indonesian artist and based in Yogyakarta, Central Java, Indonesia. Arahmaiani is considered by many to be one of the most respected and iconic contemporary artists, specifically in pioneering performance art in Southeast Asia. Arahmaiani frequently uses art as a means of critical commentary on social, religion, and cultural issues.

## Educations

- 1991-1992 Academie voor Beeldende Kunst, Enschede, The Netherlands.
- 1985-1986 Paddington Art School, Sydney, Australia.
- 1983 Bachelor of Fine Art, Bandung Institute of Technology, Department of Art, Bandung, Indonesia

## Solo Exhibitions

- 2019 *Song Of The Rainbow*, Richard Koh Fine Art, Kuala Lumpur
- 2018 *The Past Has Not Passed*, MACAN Modern & Contemporary Art Museum, Jakarta, Indonesia
- 2016 *Shadow of The Past*, Tyler Rollins Gallery, New York
- 2015 *Violence No More*, Haus am Dom, Frankfurt
- 2014 *Fertility of The Mind*, Tyler Rollin Gallery, New York
- 2013 *The Grey Paintings*, Equator Art Project, Singapore
- 2008 *Slow Down Bro*, Jogya Nasional Museum, Indonesia
- 2006 *Stitching the Wound*, Jim Thompson Art Center, Bangkok
- 2005 *Lecture on Painting I*, Valentine Willie Gallery, Kuala Lumpur
- 2000 *Solo drawing show*, Lontar Gallery, Jakarta
- 1999 *Dayang Sumbi: Refuses Status Quo*, France Cultural Centre (CCF), Bandung
  - Rape & Rob*, Millenium Gallery, Jakarta
  - Newspaper Man II*, Semanggi Café, Jakarta
- 1994 *Sex, Religion and Coca Cola*, Oncor Studio, Jakarta, Indonesia
  - Gallery Café Cemara 6*, Jakarta, Indonesia
- 1992 *From Pieces to Become One-Homage to Joseph Beuys*, Enschede, The Netherlands
- 1987 *My Dog is Dead and then He Flew*, Centre Culturelle Française, Bandung, Indonesia
- 1983 *Independent Feast*, Bandung, Indonesia
- 1980 *Accident I*, Bandung, Indonesia

## Selected Exhibitions

- 2019 *Bruised: Art Action & Ecology in Asia*, RMIT Gallery, Melbourne
  - Sacred Coke, Black Box*, Democracy Festival, Kuala Lumpur, Malaysia
  - Sacred Coke*, The Secretariat, Goethe Institute, Yangon, Myanmar
- 2018 *Memory of Nature*, Yinchuan Biennale, Yinchuan,



	China	Flag Project, Museum of Contemporary Art, Shanghai		performance)	Bangkok, Thailand
	Concept Trap, Gajah Gallery, Yogyakarta			The Rest of The World, Pirmasens, Germany	Plastic & Other Waste, (First Asia-Pacific Artist Solidarity Project)
	Kedem-Kodem-Kadima, Tel-Aviv Museum of Contemporary Art	2010 Home, Gallery 4A, Sydney, Australia	2002	Upstream Project, Amsterdam & Hoorn	Traditions/Tensions, Western Australia Museum of Contemporary Art
2017	Memory of Nature, SMAK Ghent Museum of Contemporary Art, Belgium	Tough Love, Gallery Plataforma Revolver, Lisbon, Portugal		Site + Sight, Lasalle College of the Arts, Singapore	Instalasi Gawat Darurat Pembangunan, 4+4 Begegnung, Purna Budaya, Yogyakarta, Indonesia
	Flag Project, SMAK Ghent Museum of Contemporary Art, Belgium	My Grandmother's House, Museum Bochum, Germany		Gwangju Biennale, Korea	
	Art Turns, World Turns, Museum of Modern & Contemporary Art Macan, Jakarta	I Love You, Ana Tzarev Gallery, New York		Sao Paulo Biennial, Brazil	1997 Museum of Contemporary Art Tokyo, Hiroshima City Museum of Contemporary Art, Japan
	Asian Diva: The Muse & The Monster, Sema Buk Seoul Museum of Art	Installation I, Sydney Festival, Campbelltown Art Center		Text & Subtext, Sternersen Musset, Oslo	White Cases, Glimpses into the Future, Art from Southeast Asia
	Monument To Revolution, Collective oral work, Athena	2009 No More Bad Girls, Kunsthalle Exnergasse, Vienna	2001	AWAS! Recent Art from Indonesia, Asian Finearts Gallery, Berlin	Traditions/Tensions, Contemporary Art in Asia, Vancouver Gallery, Vancouver, Canada
2016	Shadow of The Past, South East Asia Triennale, National Gallery Jakarta, Indonesia	I Love You, (After Joseph Beuys Social Sculpture), Esplanade, Singapore		His-story On My Body, Edvisk, Sweden	Sacred Coke - Cosmology of Destruction, Inside Project: Kassel, Germany
	Human - Love, Kunming Biennale, China	2008 Strategies Towards the Real, NUS, Singapore		AWAS! Recent Art from Indonesia, Ludwig Forum, Aachen. Germany	Sacred Coke - Cosmology of Mutilation, VI Biennale de la Habana, Havana, Cuba
	Sacred Coke, Concept, Context, Contestation: Art & the Collective in South East Asia, Cemeti Art House, Yogyakarta	Die Wahren Orte, Alexander Ochs Gallery, Berlin	2000	His-story on My Body, Hillside Terrace Gallery, Tokyo	Womanifesto: Don't Prevent the Fertility of Mind, Concrete House, Bangkok, Thailand
	I Love You, St. Michael Church, Berlin	3rd International Calligraphy Biennale, Sharjah, Emirrates		The Dog's Dream, ISP Open Studio, Tribeca, New York	1996 Traditions/Tensions, Asia Society Gallery, New York, USA
	SAW Gallery, Ontario, Canada	2007 Premonition, J&Z Gallery, Shenzhen, China		FRESH CREAM	Nation for Sale, Asia-Pacific Triennale, Brisbane, Australia
	AXENE07, Quebec, Canada	6th Shenzhen Sculpture Exhibition		Le Petit du Chaperon Rooge, Le Ferme Du Buisson, Paris	Offerings from A to Z, Chiang Mai, Thailand
	In & Out, Asia Society Museum, New York	Make-up or Break-up, Artspace, Sydney		Werklietz Biennale, Germany	1995 Coke Circle, Claremont Art School, Perth, Australia
	Do Not Prevent the Fertility of the Mind, Trapholt Museum	Balance, Bad Doberan, Germany		Corporeal Apology, Biennale de-Lyon, France	Sacred Coke, Contemporary Art from Non-aligned Countries, National Gallery, Jakarta, Indonesia
2015	Violence No More, Jakarta Biennale	Art Goes Heiligendamm, Rostock, Germany		His-story on My Body, Text & Sub-text, Earl Lu Gallery, Singapore; Ivan Dougherty Gallery, Sydney	A Piece of Land for Sale, Artists Regional Exchange (ARX), Perth, Australia
2014	New Frontier, Chain of Fire, Prologue Exhibition of Honolulu Biennial, Hawaii	Global Feminism, Brooklyn Museum, NY		AWAS! Recent Art From Indonesia, Australian Centre For Contemporary Art, Melbourne; Contemporary Art Space, Canberra; Ivan Dougherty Gallery, Sydney; Cairns Regional Gallery, Cairns, Australia, Hokaido Asakawa Museum of Contemporary Art	1994 Indonesia in Emergency Aid, Yogyakarta Biennial, Purna Budaya, Yogyakarta, Indonesia
	Concept, Context, Contestation, BACC, Bangkok	2005 Magnetism - Suspension, Zendai Museum of Modern Art, Shanghai	1999	AWAS! Recent Art From Indonesia, Museum Benteng Fredeburg, Yogyakarta	5+5 Indonesian & Dutch artists, Purna Budaya, Yogyakarta and Erasmus Huis, Jakarta, Indonesia
2013	Suspended History, Museum Van Loon, Amsterdam	INTOENNE Festival, Austria		Copenhagen; Hayward Gallery London	1993 Four Faces, Biennial IX, Jakarta, Indonesia
	Fragile State, Brian Morris Gallery, NYC	2004 Don't Call It Performance Art, Centro Andaluz de Arte Contemporaneo, Domus Atrium 2002, Museo Del Barrio		Cities On The Move, Louisiana Museum Of Contemporary Art	1984 Fibre Art and Design, Sydney Textile Museum, Australia
	Welcome To The Jungle: South East Asia Contemporary Art From The Collection of Singapore Art Museum, Yokohama Museum of Art, Japan	SENI, Singapore Art Museum		Made In Indonesia No. I, Un Ab Die Post, Postfuhramt Berlin	
	Woman in Between, Okinawa Prefecture Museum, Tochigi Prefecture Art Museum of Fine Arts, Mie Prefectural Art Museum, Japan	Art Summit, National Gallery, Jakarta		Burning Bodies, Burning Countries II, Cultural Centre Phillipines (CCP)	
2012	Woman in Between, Fukuoka Art Museum, Japan	Asian Traffic, Gallery 4A, Sydney	1998	Burning Bodies, Burning Country, Musée de Castieva, Almaty, Kazakstan	
	Duchamp in South East Asia, Equator Art Project, Singapore	Reformasi, Sculpture Square, Singapore		Traditions/Tensions, Museum of Contemporary Art, Taipei, Taiwan	
	Lost in China, Gallery 4A, Sydney, Australia	Twilight Tomorrow, Video Exhibition Singapore Art Museum		New York, USA	
2011	Thread - Stitching the Wounds, Jogya Biennale, Yogyakarta	IMPAKT, Utrecht		Austria; Musée for the Art Contemporaine de Bordeaux, France; P.S. I	
	I Love You, Richmond Center for the Arts, Michigan	World Social Forum, Mumbai, India		Cities on The Move, Museum of Contemporary Art, Vienna Secession	
	Crossing Point, Singapore Art Museum	2003 10th Biennale of Moving Image, Geneva		Center for the Arts, Chulalongkorn University,	
		National Gallery Kuala Lumpur, Malaysia			
		Transit, Northern Territory Centre for Contemporary Art, Australia			
		Don't Call it Performance Art, Reina Sophia Museum, Spain			
		CP Open Biennale, Jakarta			
		11 June 2002, Venice Biennale (installation &			

## Performances

		Violence No More, Rapid Pulse Int'l Performance Art Fes. Chicago	York; Shiga Museum, Osaka	Do Not Prevent the Fertility of Mind, Concrete House, Bangkok, Thailand
2019	Flag Project, Rumah Topeng, Ubud - Bali	Violence No More, Equator Art Project	Violence No More, Odense Performance Festival, Denmark	1996 Handle without Care III, Maga City, Bangkok, Thailand
	Breaking Words, RMIT, Melbourne, Australia	Memory of Nature, Art Stage, Singapore	Violence No More, Edsvik, Solentuna, Sweden	Handle without Care II - You Love Me, You Love Me Not, Z Gallery, Soho, New York
	Handle Without Care, Democracy Festival, Kuala Lumpur, Malaysia	2011 Breaking Words, Gallery of West Michigan University	Violence No More, Ludwig Forum, Aachen, Germany	Handle without Care I, Brisbane, Australia
	Breaking Words, Open Space, Victoria, Canada	Crossing Point, Singapore Art Museum	Violence No More, Indonesia – Japan Exchange 2001, Bdg-Yogya-Jkt	Offering from A to Z, Chiang Mai, Thailand
	Breaking Words, Asia Contemporary Art Week, Dubai	2010 Violence No More, On Edge, Cairns, Australia	Violence – Hate No More, 3rd Performance Biennale, Israel	1995 A performance with Suprpto Suryodarmo, Mojosoongo, Surakarta
	Handle Without Care, The Secretariat, Goethe Institute Yangon, Myanmar	2009 Breaking Words, Woodford Folk Festival, Brisbane, Australia	His-story (III), Hillside Terrace, Tokyo	Friday Sermon, Claremont Art School, Australia
2018	Handle Without Care, Toronto, Canada	I Love You, (After Joseph Beuys Social Sculpture), Esplanade, Singapore	His-story (III), Ist Woman Performance Art Festival, Osaka	It's Late Night - Tomorrow the Sun Will Shine, collaborative work with Aboriginal and Phillipines artists
	The Seeds, 13th Live Action, Gothenburg, Sweden	2008 Breaking Words, Siliman University, Dumaguette, Phillipines	2000 NIPAF Asian Series, Hongkong, Macau	1994 Frangipani on Water, with musician Wayan Sadra, Mojosoongo, Solo, Indonesia
	Handle Without Care, 2nd version. 13th Live Action, Gothenburg, Sweden	2007 Make-up or Break-up, After Joseph Beuys Social Sculpture, Shenzhen, China	His-story (II), Werklietz Biennale, Germany	
	Shinta Protes, Collaboration work with young artist and young puppet player from Yogyakarta	Breaking Words, Davis Museum, Boston	His-story (II), Funkhouse, Dresden	
	Memory of Nature Part 2, Bumi Langit Institute, Yogyakarta	Make-up or Break-up, Sydney, Australia	His-story, NIPAF 2000, Taipei, Nagano, Nagoya, Tokyo	
2017	Memory of Nature Part 2, Biasa Art Space, Jakarta	Toyota Era, Matsushiro Samurai School, Nagano, Japan	His-story, Jakarta International Performance Art Festival (JIPAF 2000), Jakarta	
	Handle Without Care, 2nd version Macan Museum of Modern & Contemporary Art, Jakarta	Flag Performance 1, Rostock, Germany	1999 Dayang Sumbi Refuses Status Quo, France Cultural Center (CCF) Bandung	
	Breaking Words, Multiversity: 2017 Artrend International Performance Art Festival, Tainan, Taiwan	His-story on My Body, Brooklyn Museum, NY	Newspaper Man, Semanggi Café, Jakarta	
	Collaborative Performance, Cologne University, Germany	2006 Dancing Stitches, JT House Bangkok	Show Me Your Heart, – Und Ab Die Post, Postfuhramt Berlin	
	Memory of Nature, SMAK Ghent Museum of Contemporary Art, Belgium	Breaking Words, Tokyo, Toyama	Burning Bodies, Burning Countries II, Cultural Centre Phillipines (CCP) Manila	
	Flag Project, SMAK Ghent Museum of Contemporary Art and the city, Belgium	Breaking Words, FOI, Singapore	1998 Show Me Your Heart, Cemara 6 Gallery, Jakarta; Jamzz, Jakarta	
	Flag Project, Inn Promenade, Passau, Germany	Breaking Words, Satu Kali, Kuala Lumpur	Show Me Your Heart, JAXPA 98: Festival of Asian Performance Art I, Bangkok, Thailand	
	Memory of Nature Part 2, Herbert F Johnson Museum, Ithaca, New York	2005 We Are Not Hungry, Ambulance Int'l Performance Art Festival, Jakarta	Burning Bodies, Burning Country, Musée de Castieva, Almaty, Kazakstan	
2016	Shadow of the Past, Lasem, Java	INTONNE Festival, Austria	Show Me Your Heart, Nippon International Performance Art Festival, AsianSeries, Nagano, Nagoya, Tokyo, Japan	
	Descending Rainbow, Tyler Rollins Gallery, New York	Learning to Swing, Valentine Willie Gallery, Kuala Lumpur	Festival de Winternachten, The Hague, The Netherlands	
	Memory of Nature Part 2, Grace Exhibition Space	2004 Breaking Words, FIX04 Belfast	Art Festival '98, Nagano, Nagoya, Hiroshima, Tokyo, Japan	
	Me & The Others, Queens Museum, New York	Breaking Words, Nagano Expo, Japan	Point Zero - My Mind Gets Stuck, Nippon International Performance	
	Flag Project, St. Marien church, The Dom, Berlin	Soho Baby, 2nd Dadao Live Art Festival, Beijing	1997 Point Zero - My Mind Gets Stuck, Marsi Gallery, Bangkok, Thailand	
	Warm Zone, Grace Exhibition Space, New York	Un-tittled, PSI Confrence #10, Singapore	Handle without Care, Who Cares?, Museum of Contemporary Art Tokyo & Hiroshima, Japan	
2015	Violence No More, Jakarta Biennale, Indonesia	Wedding Party (LAPEN Wedding), Kedai Kebun Forum, Yogyakarta	Handle without Care IV, Havana, Cuba	
	Shadow of the Past, Gothenberg, Sweden	2003 Don't Call it Performance Art, Reina Sophia Museum, Madrid; Andalusia Center for Contemporary Art		
	Flag Project, Haus am Dom	MIP (International Performance Manifestation), Belo Horizonte, Brasil		
2014	Warm Zone, Project Reach, New York	Fusion & Strength, Gallery Benda, Yogyakarta		
2013	Making Space, Body as Woman" Performance Art Festival, Singapore	2002 Visit to My World, Asian Finearts Gallery, Berlin		
		2001 Tell Me the Story, Za Hall, Tokyo; Japan Society, New		



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Founded in 2005, with spaces in Kuala Lumpur, Bangkok and Singapore, Richard Koh Fine Art is committed to the promotion of Southeast Asian contemporary art on regional and international platforms. Centred around a core belief in developing an artist's career, the gallery looks to identify understated, albeit promising practices, and providing it opportunities to flourish. Through its regular exhibition cycles, print & digital publications and cross-border gallery collaborations, Richard Koh Fine Art engages the art community with the aim of developing regional and intercultural dialogue.

